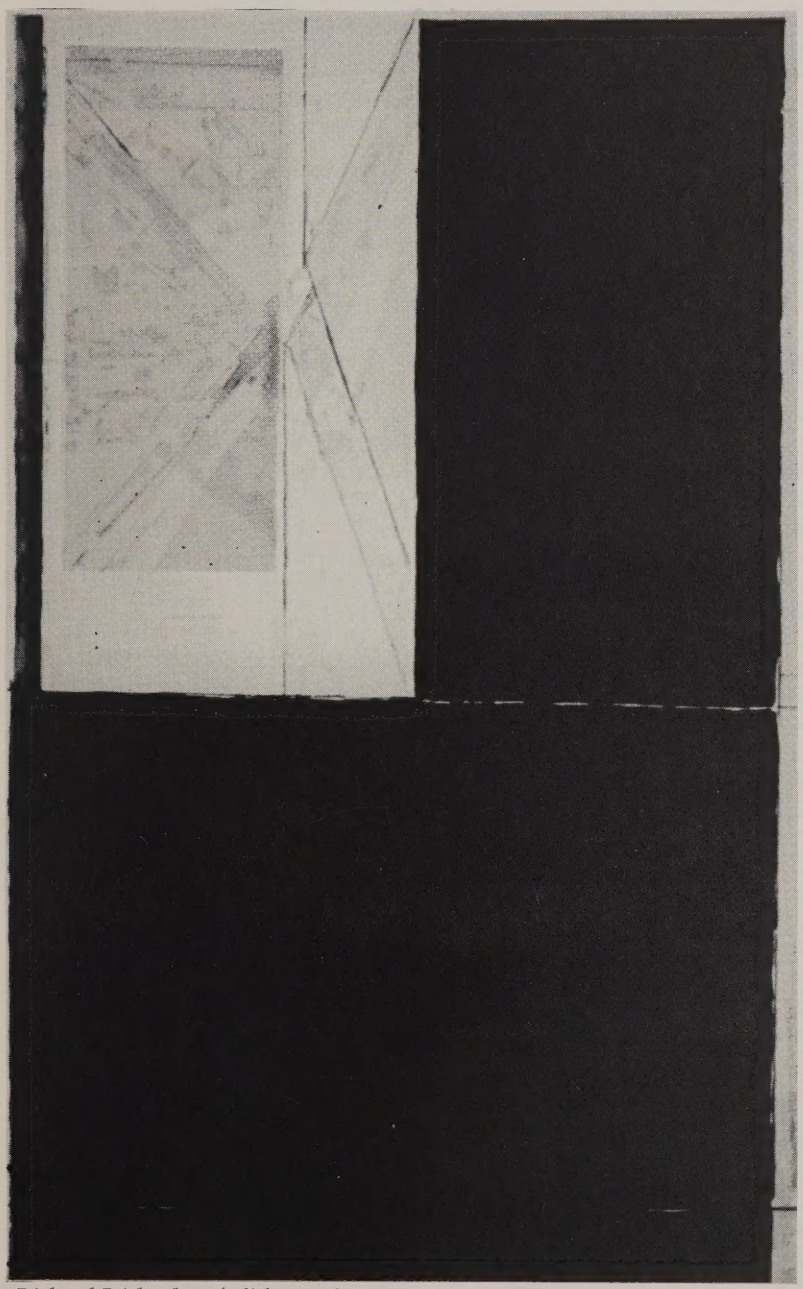
IFAR reports

Volume 14, Number 2,3
February - March 1993

and The Art Loss Register



Richard Diebenkorn's lithograph Blue, *1983, stolen from a California restaurant in December 1992.*

Mistaken Manet

Balthus Authenticity Dispute

Staff in Review - 1992

Letter to the Editor

IFARreports
incorporating *Stolen Art Alert*

Volume 14, Numbers 2, 3
February - March 1993

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To the Editor:

I read with interest the article in the November 1992 *IFARreports* on "U. S. & Cultural Property". In that article, there are a number of statements attributed to Ann Guthrie Hingston, Executive Director of the Cultural Property Advisory Committee, in the United States, to which I must respond. In particular, there is the statement that "As Ms. Hingston notes, not only is the U.S. the only major art-importing country to have signed the Convention, it is the only signatory to date which has taken the step of actually creating a mechanism, in the form of import restrictions authorizing seizures, to help achieve the Convention's goals." For your information, and the information of your readers, Canada signed the 1970 UNESCO Convention before the U.S.A. The *Cultural Property Export and Import Act*, was proclaimed into force in Canada on September 6, 1977, and Canada ratified the 1970 UNESCO Convention on June 28, 1978. Only in 1983 was the *Convention on Cultural Property Implementation Act* signed by President Reagan, and the U.S.A. ratified the 1970 UNESCO Convention on December 2, 1983.

It is worth noting that, pursuant to section 37 of the *Cultural Property Export and Import Act*, "foreign cultural property" is defined as "any object which is specifically designated by a (reciprocating) State as being of importance for archaeology, prehistory, literature, art, or science." A reciprocating State is defined as a "foreign State that is a party to a cultural property agreement," and it is illegal to import into Canada foreign cultural property which has been illegally exported from a reciprocating State.

Canada has not, therefore, sought to define the cultural property of a foreign State, but rather accepts the State's definition of what is important to its material culture. Whereas, under the U.S.A. *Cultural Property Implementation Act*, a State Party (a country that has ratified the 1970 UNESCO Convention) may request that the U.S.A. impose import restrictions to protect its cultural patrimony, *but* it must demonstrate that

1. Its archaeological or ethnological cultural patrimony is in jeopardy of pillage;
2. It has taken measures consistent with the 1970 UNESCO Convention to protect its cultural patrimony;
3. Import restriction would be of a "substantial benefit in deterring a serious situation of pillage" and;
4. The application of import restriction can only be applied to archaeological material which is at least 250 years old, and ethnological material that is the product of a "tribal or non-industrial society." Import restrictions cannot, therefore, be applied to fine or decorative art which does not satisfy these definitions.

Ultimately, "who came first" is not as important as the fact that both our countries recognize the concept and importance of national patrimony.

Aaron M. Milrad
Milrad & Agnew, Barristers & Solicitors
Toronto, Ontario

Mistaken Manet

An uncharacteristic still life with a Manet signature

It is not unusual for IFAR to examine a painting with little or no provenance. In fact, the lack of information about the history of a work of art -- where it came from, who owned it -- is often one of the reasons why we are contacted for help in examining a picture about which nothing is known.

Such was the case with a "Manet" still life that was recently submitted to our Authentication Service. The composition, focusing simply on an arrangement of closed and open books and a candlestick on a table seemed unusual for the artist, but the painting was signed "ed. Manet" at lower left in a manner approximating the artist's signature. This and the quality of the painting seemed to justify our taking it on for further research.

Edouard Manet (1832-83), who came from a comfortable bourgeois background, was essentially a realist painter and an admirer of old master paintings, particularly those by Velázquez. He was primarily an interior figure painter, and only later in life did he begin to paint out-of-doors in an impressionist style. Although he was a painting colleague and friend of the impressionists -- Monet, Renoir, Cézanne, etc. -- he never exhibited with them, his goal being acceptance at the official French salon.

This still life is painted in the somber tones often favored by Manet, especially before the mid-1870's. The dark leather-bound books and the black candlestick at left rest on a diagonally placed table top covered with a burgundy-colored patterned cloth. A small picture hangs on the wall behind.

Nothing was known about the background of this picture other than that it came from a private owner. Library research soon verified our initial reservation that the arrangement of books was uncustomary for Manet -- his more familiar subjects being flowers, fruit or other food (fish, ham, oysters. etc). Nowhere in the photographic archives at the Frick Art Reference Library, was there a similar picture by Manet, nor was the work illustrated in the major literature on the artist, including the 1975 catalogue raisonné by Denis Rouart and Daniel Wildenstein.

However, in two of Manet's well-known pictures, *Portrait of Zacharie Astruc* (1886), and *Portrait of Emile Zola* (1868), there are still-life details, including books, which are placed on a desk or table top at one side of the painting. It is possible that the author of the work under examination had the Astruc portrait in mind, as a similar patterned cloth is shown covering the table on which there are a variety of objects, including several books.

The next step was to contact an expert for an opinion on this work. For this, IFAR consulted with Ms. Juliet Wilson-Bareau, a scholar known for her expertise on Manet. Her writings on the artist include, "The Hidden Face of Manet," (*Burlington Magazine*, 1986); *Manet 1832-1883*, the catalogue written in collaboration with Charles S. Moffett and Françoise Cachin for the 1983 exhibition at The Metropolitan Museum of Art; and more recently, *Manet by Himself* (1991). After carefully examining a professionally made black and white photograph and a color transparency of this still life, Ms. Bareau responded in a letter as follows:

> The still-life painting inscribed "ed. Manet" is entirely different from any of the still lifes by Manet. From the photographic documents provided, the signature appears to be a very clumsy variation on the early signatures of Manet (he did not use the form "ed. Manet" after 1863-64), and is surely spurious.
>
> The painting bears no relation to the early still life compositions by Manet, being very loose in construction and handling, and the diagonal placing of the table on which the books and candlestick are disposed is the antithesis of the artist's most characteristic compositional device for this type of picture (see Rouart & Wildenstein 63, 80-83).
>
> Neither the table itself nor the objects on it appear in any other picture by Manet, whereas his still lifes normally include furniture and objects that are repeated from painting to painting in any given period.
>
> I have consulted the catalogues and other sources, including Jacques Mathey's publications, *Graphisme de Manet*, which include many attributed works, and can find no trace of this picture. On the basis of the documents I have seen, it appears impossible to uphold an attribution to Edouard Manet and I hope that the points raised in this letter will clarify the reasons for this view.

From time to time, a major painting will turn up, having languished unidentified for years in an old English school, country house or private home, but this is rare. Most works by famous artists are well known and well documented. In this case, it appears that a copyist was at work, basing his or her composition on certain elements plucked from Manet's known works. This in itself is not against the law. The worrisome aspect is the application of the "ed. Manet" signature on the painting, an indication that the artist, or a previous owner, desired a more ambitious attribution for this modest work. Had the signature been left off, the current owner might not have been misled.

Virgilia Heimsath Pancoast

IFAR Staff in Review - 1992

The past year in the offices of the International Foundation for Art Research was exceptionally busy. Apparently, neither thefts nor forgeries abate when an economic recession hits.

IFAR had the misfortune to see some key staff people move on, all for reasons that make us happy in spite of the losses. Caroline Goeser left after June to continue her doctoral studies in art history at Rutgers University. In October, Margaret O'Brien re-settled in her native London where her husband found a splendid new position. And, most notably, in the last days of the year, Virgilia Pancoast told us that she plans to leave in mid-February after fifteen years of directing IFAR's Authentication Service. Luckily, she will remain a consultant to her successor and to IFAR. Ms. Pancoast, a mainstay of the staff, will leave her position for the happiest of reasons -- to spend more of her time with the man she will marry this spring. We wish them both the best of luck and much happiness.

Ms. Pancoast started as a volunteer at IFAR when Bonnie Burnham was executive director. Over the years, she consolidated the position and showed herself to be a talented and determined researcher as well as a fine judge of the wide variety of works of art that came our way. Over fifteen years, Ms. Pancoast researched several hundred works of art for owners, and wrote many articles for *Art Research News* and later for *IFARreports*. She pursuaded experts of the highest calibre to work with the Authentication Service, and managed to bring them art of genuine interest.

During the past year, Ms. Pancoast appeared in television interviews on fakes and reproductions on both ABC and CNBC. She helped introduce visitors to IFAR, including a delegation of art professionals from Bolivia and college interns at the Metropolitan Museum.

The invisible part of her job was her help to law enforcement officials who were investigating cases of fraud. Over the years, she had visits with policemen, prosecutors and postal inspectors. They recognized in Virgilia someone who shared their dedication and who was deeply concerned about fraud. Ms. Pancoast was a witness for the prosecution in the Honolulu trial of Center Art Gallery and its principals, a trial which resulted in their conviction on numerous counts of fraud and conspiracy.

Replacements for special people always seem impossible. Some of the duties were re-arranged, and some new and also wonderful people joined the staff. In June, Melinda Hartwig began part- time work. She is studying for a doctorate at the Institute of Fine Arts with a specialty in Egyptian art; her knowledge of ancient art is very helpful to the Art Loss Register, as are her languages and computer skills.

Florence Squassi joined the IFAR staff, also on a part-time basis, in October, after a brief stint as a volunteer in our office. Ms. Squassi's experience in television news as editorial producer of "Good Morning America" brings much-needed familiarity with the concerns of the media. She is already proving invaluable in making contacts for both IFAR and the Art Loss Register with the general and specialized press.

After Margaret O'Brien's departure, the design and production of *IFARreports* was put in the capable hands of Patricia Garafano of the New Jersey firm of Creative Strategies.

Anna J. Kisluk, Director of the Art Loss Register, had a banner year. The computer software which organizes the images and text data on stolen art evolved, not without difficulties, into an exceptionally workable system. She was IFAR's chief liaison with the staff at the London office of the Art Loss Register and with Q Systems, our software consultants. On several occasions, Ms. Kisluk has joined the ALR Chairman, Julian Radcliffe, and its Managing Director, James Emson, to present the case for the Register to insurance companies.

Ms. Kisluk also deals, virtually every day, with policemen, FBI, Customs agents, and insurance adjusters. In entering data, past and present, she had important and able assistance from Britt Beedenbender, a doctoral candidate in art history at Rutgers University who interned at IFAR during the fall semester of 1992.

During the summer of 1992, Sydney Stern, a senior at the University of Chicago offered us her help for several weeks, and Rebecca Fine, a second year student at the Columbia University School of Law worked with IFAR as the Joseph Solomon intern.

The executive director had a full schedule of lecturing and panel moderating throughout the year. She was on a panel on "Insider Theft" at the Baltimore meeting of the American Association of Museums in the spring, chaired a panel on forgery for the American Society of Appraisers meeting in New York in November, and spoke at the Trace Conference on Art Theft in London in June. While there, she was interviewed by Malcolm Billings, the BBC's Radio 4 correspondent for antiquity, for a half-hour program on the legal and illegal aspects of the antiquities trade. While in Istanbul in early November, she was interviewed by the *Cumhuriyet* newspaper.

Dr. Lowenthal spoke to the Sotheby's class in American Art, the National Arts Club, the Dutch Treat Club, and the Make-a-Wish Foundation. She continued to write her Art Crime Update for *The Wall Street Journal* and contributed two "Perspective" columns to *Art News*.

The refinancing of the Art Loss Register and the negotiations of agreements dominated the administrative aspects of IFAR in 1992. As members of the Art Loss Register's board of directors, both Constance Lowenthal and Franklin Feldman made several trips to London. With the active counsel of Arthur Altschul and Jack Josephson, the original relationship between IFAR and the Art Loss Register was modified, and the complex refinancing package was completed at the end of the year.

Constance Lowenthal

Balthus Authenticity Dispute Among Dealers

Summary Judgment Sets Artist as Ultimate Authority

When the Gertrude Stein Gallery purchased a drawing by Balthazar Klossowski de Rola (known in the art world as Balthus), it undoubtedly felt comfortable that it had acquired the genuine thing. At the time of its purchase, it had a photograph made of the drawing and sent to Ms. Frederique Tison, the seller of the work who had apparently lived with Balthus for many years. Ms. Tison signed the back of the photograph to authenticate the drawing as a Balthus work and returned it to Stein.

Some time later the drawing and the certificate of authenticity were given to the Arnold Herstand Gallery pursuant to a consignment agreement. Shortly thereafter, the drawing was sold by Herstand to a third party and Stein was paid $40,000. The third party purchaser eventually consigned the drawing back to Herstand for sale, and a year later the Claude Bernard Gallery bought the drawing for $51,000. As part of the transaction, the Claude Bernard Gallery received Ms. Tison's certificate of authenticity.

Six months later, Bernard informed Herstand that the drawing was a fake and had been repudiated by Balthus. Herstand advised Stein of the artist's repudiation, refunded the monies paid by Bernard and, took possession of the drawing. Stein refused to refund to Herstand the money it had paid and to accept return of the drawing. Inevitably, a suit was instituted by the Herstand Gallery against the Stein Gallery.

In January 1993, a decision was handed down by Judge Altman in the Supreme Court, New York County, on a motion for summary judgment by both parties.

Herstand's complaint alleged breach of warranty, both express and implied, and rescission based on mutual mistake. In support of its position, Herstand submitted affidavits of Andre Emmerich, President of the Art Dealers Association and Gilbert Edelson, its Administrative Vice-President, as well as of the artist, Balthus, which stated that he had seen photographs of the drawing and that the drawing was a fake.

Stein argued that an artist cannot necessarily recall a drawing from a photograph executed nearly 40 years ago and that the artist harbored ill feelings against Ms. Tison and an associate of Stein, Dr. George Szabo, for many years Curator of the Robert Lehman Collection at the Metropolitan Museum of Art, who had prepared a catalogue of Balthus' work in 1980 for an exhibition at the Gertrude Stein Gallery. The catalogue contained biographical references which, Stein asserted, angered Balthus.

Judge Altman determined that the view of the artist is dispositive, particularily in light of the fact that neither Ms. Tison nor any expert submitted an affidavit in the proceeding stating that the work was authentic. Accordingly, the judge awarded summary judgment to the Herstand Gallery.

Inasmuch as the case was decided on a motion for summary judgment, which required that there did not exist any material issue of fact, a number of questions come to mind.

First, in light of the high standard necessary to determine a dispute when summary judgment is requested, is it fair to assume from this case that an artist can never be wrong when he renounces a work attributed to him? According to published accounts, Balthus was born in 1908 and the drawing in question was executed approximately 40 years ago. Does every 85-year old artist recall every drawing he might have executed 40 years previously? Can an artist not disavow a work prepared many years ago that he now wishes that he had never executed, or embarrassed that he did? Further, can ill feelings toward a former lover ever be relevant in determining authenticity? Should Balthus have been subject to cross-examination in a courtroom to determine his credibility. Suppose he were shown photographs of a dozen of his works executed many years ago and only received a passing grade at recognition.

At the same time, one can muse as to why the Stein Gallery went to the trouble -- if trouble it was -- to obtain the "authenticity" of Ms. Tison -- when Balthus, the artist, was obviously available. If the Claude Bernard Gallery could locate him, why not the Gertrude Stein Gallery? Furthermore, one can hardly not contemplate the situation which would have existed if Balthus were not alive to examine the photographs. Who would have had the credibility to attack Ms. Tison's certificate of authenticity?

As a purely legal matter, the specific New York statutes which were enacted a number of years ago to protect buyers of art as to the authenticity of works purchased would not have been applicable here inasmuch as those statutes protected only a consumer from purchasing art from a gallery (an "art merchant"). Here, we had one dealer purchasing from another, and these parties are deemed sufficiently knowledgable to protect themselves. Moreover, if the case rests on the doctrine of "mutual mistake" is this a situation involving this concept? Apparently, the Stein Gallery believed that it was selling a genuine Balthus, not a fake. It probably still does; is that a mutual mistake? But as we can see, even big boys have big eyes that sometimes do not see straight. And, one may guess, that is what opinions on the authenticity of art objects are all about.

Franklin Feldman

Missing

Fine Arts

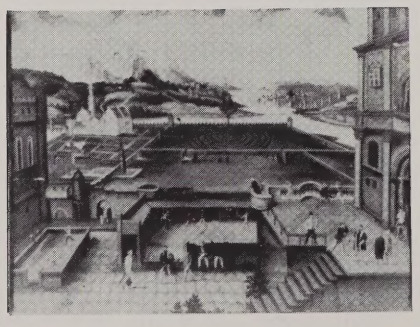
Paintings, Pastels, Mixed Media Works, Watercolors

Italian, 16th Century

3 Unknown. *David Spying on Bathsheba.* Oil on panel. 45.7 x 66.0 cm. *N93.36.1. Chicago, IL. Jan. 1, '83.

Mexican, 20th Century

4 RIVERA, Diego (1886-1957). *Young Girl with Arms Folded,* 1940. Watercolor or gouache on paper. 38.1 x 30.5 cm. Signed indistinctly in u/r. Dated in u/r: 1940. Standing figure of a young woman or girl seen frontally with her hair drawn back and a pink ribbon around her forehead, wearing a dark blue or black loose blouse with bands of pink on the short sleeves at shoulder and elbow, a light pink or white long skirt; against a ground of blue in the upper portion and yellow in the lower portion. N93.45.1. New York, NY. Jan. 11, '93. *Reward.*



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Recoveries

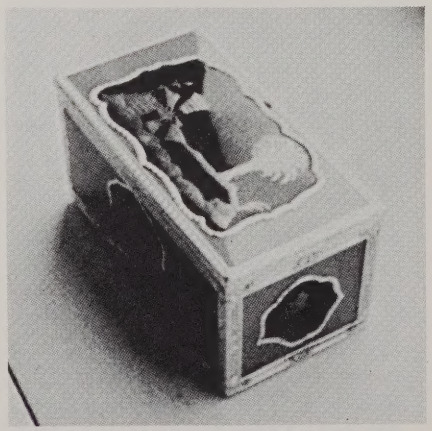
Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

CARAVAGGIO, Michelangelo da, Attr. to School of (Italian, 1573-1610). Sacrifice of Isaac. Oil on canvas. 106.7 x 91.4 cm. *N91.360.1. In transit between Wenatchee, WA and New York, NY. Aug. 20. '91. (*IFARreports*, Nov. '91, no. 954)

ROMANO, Antoniazzo (Italian, 15th century). The Redeemer. Distemper on panel. 110.0 x 55.0 cm. *N92.357.1. Moricone, Italy. Jun. 7, 1991. (*IFARreports*, Oct. '92, no. 717)

Rembrandt, *Three Men Walking to the Right.*



Jean Ducrollais, *Snuff Box*

Additional Information

Please note that the following has been identified as being by Henri de Toulouse-Lautrec.

TOULOUSE-LAUTREC, Henri de (French, 1864-1901). Hunter. Oil on board. 23.5 x 14.0 cm. *N92.392. Brussels, Belgium. Dec. 12, '91 (*IFARreports* , Nov. '92, no. 770).

We have received this additional photograph of the snuffbox by Jean Ducrollais (see *IFARreports*, Nov. '92, no. 889)

Ducrollais, Jean (French, 18th century). Snuffbox, 1755-1756. Gold, tortoise shell and lacquer. Width 7.8 cm. *N92.412.1 New York, NY. July 14, '92.

We have also received a photograph of the stolen drawing by Rembrandt Harmensz. van Rijn (see *IFARreports*, Dec. '92, no. 976).

REMBRANDT, Harmensz. van Rijn (Dutch, 1606-1669). *Three Men Walking to the Right.* Black crayon, 13.4 x 9.9 cm. *N92.427.1 Amsterdam, The Netherlands. Oct. 24, '92.

Toulouse-Lautrec, *Hunter*

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 20th Century

92 BEARDEN, Romare (1914-88). *Reverend John's Sermon* #2, 1973. Acrylic and collage. 101.6 x 127.0 cm. *N93.43.1. New York, NY. Jan. 13, '93. *Reward.*

93 HUNTER, Russell Vernon. *Muleshoe Hotel*. Oil on masonite. 60.3 x 85.1 cm. Signed in l/r: Vernon Hunter. *N93.50.1. Santa Fe, NM. Dec. 1, '92. *Reward.*

94 NEIMAN, Leroy (b. 1926). *Cafe de Flore or My Birthday*, 1962. Watercolor. 30.5 x 38.1 cm. Signed l/r. Dated in l/r: June 8, 1962. *N93.32.1. San Diego, CA. Oct. 7, '90.

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Argentinian, 20th Century

95 QUINQUELA MARTIN, Benito (b. 1890). *Casting Steel*. Oil on cotton. 200.0 x 100.0 cm. Signed in l/l. *N93.75.1. Rosario, Argentina. May. 18, '92.

Belgian, 19th Century

96 COLAIN. *Floral Still Life*. Oil. 120.0 x 90.0 cm. *N93.74.1. Brussels, Belgium. Jun. 28, '92.

Canadian, 20th Century

97 FORTIN, Marc-Aurele (1888-1970). *Fishermen at Perce*, 1942. 56.0 x 71.0 cm. *N93.41.1. Westmount, Canada. Oct. 3, '92.

98 TANOBE, Miyuki (b. 1939). *Visit at the Hansfield Inn*, 1972. 81.0 x 91.0 cm. *N93.41.2. Westmount, Canada. Oct. 3, '92.

Dutch, 16th Century

99 MIEREVELD, Michiel Jansz. van, Attr. to (1567-1641). *Portrait of a Man*. Oil on panel. 105.0 x 77.0 cm. *N93.54.1. Imperia, Italy. Aug. 29, '90.

Dutch, 17th Century

100 CUYP, Albert (1620-91). *Cows in the Pasture at Evening*. Oil on canvas. 51.0 x 64.0 cm. *N93.65.1. 's-Gravenhage, The Netherlands. Dec. 23, '92.

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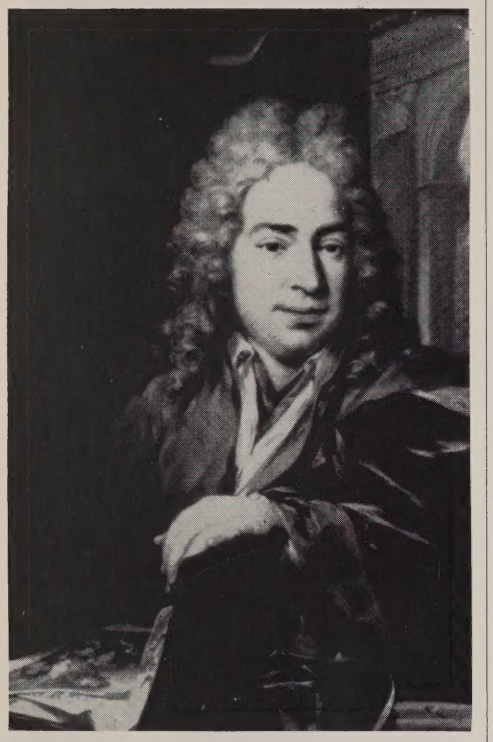

101

Dutch, 18th Century

101 Unknown. *Portrait of a Man with an Art Book*, 1720. Oil on panel. 37.0 x 34.0 cm. *N93.66.1. Hoorn, The Netherlands. Sep. 30, '92.

Dutch, 20th Century

102 LASSCHE, Hendrik Jan (b. 1948). *November Landscape*, 1986. 27.0 x 20.0 cm. Monogrammed lower left. *N93.68.1. Hengelo, The Netherlands. Oct. 13, '92.

103 PITZ, Fritz. *Abstract in Red.* Oil on canvas. 40.0 x 60.0 cm. *N93.68.2. Hengelo, The Netherlands. Oct. 13, '92.

Dutch, Century Unknown

104 DE MEIJER, E.M. *Church Near Ramsau.* Oil on canvas. 24.0 x 36.0 cm. Image is a copy of the original painting. *N93.67.1. Amsterdam, The Netherlands. Nov. 5, '92.

English, 20th Century

105 COWARD, Noel (1899-1973). *Landscape.* Oil on canvas. 35.5 x 41.0 cm. An English landscape with rolling hills with four poplar trees. N93.79.3. Brentwood, England. May. 25, '92.

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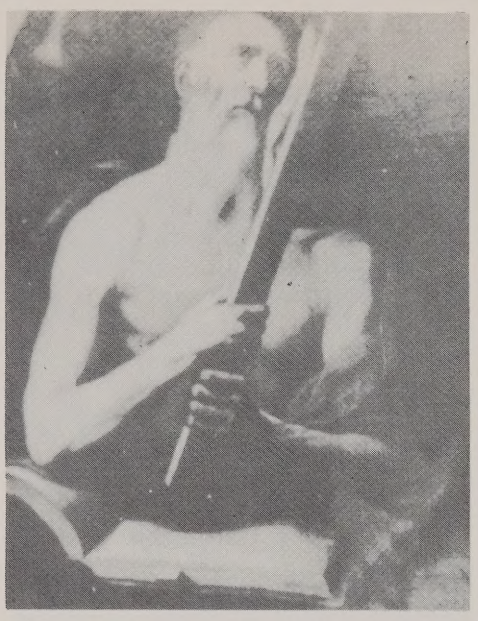
104 *(a copy of original)*



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106 WEIGHT, Carel (b. 1908). *Dream About a Flower*, 1933. Oil on canvas. 81.0 x 51.0 cm. *N93.79.1. Brentwood, England. May. 25, '92.

European, 18th Century

107 Unknown. *St. Jerome.* Oil on canvas. 124.0 x 100.0 cm. Recorded under SBAS inventory no. 74855. *N93.57.6. Vicenza, Italy. Mar. 20, '91.

European, 19th Century

108 GIRADETE. *The Lace Maker.* Oil on canvas. *N93.39.1. Toronto, Canada. Oct. 12, '92.

Flemish, 17th Century

109 Unknown. *Adoration of the Magi.* Oil on canvas. 120.0 x 102.0 cm. Recorded under SBAS inventory no. 74853. *N93.57.4. Vicenza, Italy. Mar. 20, '91.

French, 20th Century

110 CHAGALL, Marc (1887-1985). *Bride and Groom.* Oil on canvas. *N93.70.1. Marbella, Spain. Apr. 25, '92.

German, 20th Century

111 SCHLEMMER, Oscar (1888-1943). *Ruheraum*, 1925. Watercolor. 17.6 x 21.9 cm. *N93.83.1. Zurich, Switzerland. Dec. 15, '91.

Italian, 14th Century

112 Unknown. *Head of Christ.* Tempera on panel. 145.0 x 64.0 cm. *N93.56.2. Rome, Italy. Jun. 12, '91.

Italian, 15th Century

113 PALERMO, Pavanino de. *Virgin and Child with Sts. Eustace and Catherine*, 1472. Tempera on panel. 200.0 x 225.0 cm. *N93.58.1. Eboli, Italy. Apr. 28, '90.

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Italian, 16th Century

114 Unknown. *Christ (Holy Blood).* Oil on canvas. 190.0 x 146.0 cm. *N93.60.1. Bagno a Ripoli, Italy. Oct. 1, '91.

115 Unknown. *Portrait of a Woman.* Oil on canvas. 51.0 x 40.0 cm. Recorded under SBAS inventory no. 74852. *N93.57.3. Vicenza, Italy. Mar. 20, '91.

116 Unknown. *Resurrection of Lazarus.* Oil on canvas. 172.0 x 118.0 cm. Recorded under SBAS inventory No. 74850. Venetian School. *N93.57.1. Vicenza, Italy. Mar. 20, '91.

117 Unknown. *Woman with a Tureen.* Oil on canvas. 60.0 x 45.0 cm. Recorded under SBAS inventory no. 74856. Fragment. *N93.57.7. Vicenza, Italy. Mar. 20, '91.

118 VITERBO, Antonio del Massari da. *Virgin and Child.* Tempera on panel. 122.0 x 67.0 cm. *N93.56.1. Rome, Italy. Jun. 12, '91.

Italian, 17th Century

119 MAGNASCO, Alessandro (1667-1749). *Mountainous Landscape with Fishermen.* Oil on canvas. 115.5 x 88.9 cm. *L92.1252.1. London, England. Dec. 15, '92. *Reward.*

120 MAGNASCO, Alessandro (1667-1749). *Mountainous Landscape with Fishermen.* Oil on canvas. 115.5 x 88.9 cm. *L92.1252.2. London, England. Dec. 15, '92. *Reward.*

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121 SOLIMENA, Francesco, School of (1657-1747). *Adoration of the Magi.* Oil on canvas. 200.0 x 150.0 cm. *N93.52.1. Sorrento, Italy. Oct. 29, '91.

122 SOLIMENA, Francesco, School of (1657-1747). *Birth of the Virgin.* Oil on canvas. 200.0 x 150.0 cm. *N93.52.2. Sorrento, Italy. Oct. 29, '91.

123 TESTA, Pietro, Attr. to (1611-50). *Hagar in the Wilderness.* Oil on canvas. 41.0 x 81.0 cm. Recorded under ABAS inventory no. 74857. *N93.57.8. Vicenza, Italy. Mar. 20, '91.

124 TESTA, Pietro, Attr. to (1611-50). *Virgin and Child with St. Anthony of Padua.* Oil on canvas. 41.0 x 81.0 cm. recorded under SBAS inventory no. 74858. *N93.57.9. Vicenza, Italy. Mar. 20, '91.

125 Unknown. *St. John the Baptist.* Oil on canvas. 87.0 x 72.0 cm. *N93.60.2. Bagno a Ripoli, Italy. Oct. 1, '91.

Italian, 18th Century

126 PEREGRINI, Jacobus. *The Holy Family and Saints.* Oil on canvas. 172.0 x 96.0 cm. *N93.57.5. Vicenza, Italy. Mar. 20, '91.

127 PIAZZETTA, Giovanni Battista, Attr. to (1683-1754). *Madonna.* Oil on canvas. 32.0 x 20.0 cm. *N93.38.1. Saint-Eustache, Canada. Oct. 5, '92.

128 Unknown. *Ecstasy of St. Teresa of Avila.* Oil on canvas. 87.0 x 98.0 cm. Recorded in SBAS inventory under no. 74851. Venetian School. *N93.57.2. Vicenza, Italy. Mar. 20, '91.

Italian, 19th Century

129 PRATELLA, Attilio (1856-1949). *Naples, Seen from the Harbor.* Oil on panel. 25.0 x 36.0 cm. *N93.59.1. Rome, Italy. Nov. 27, '90.

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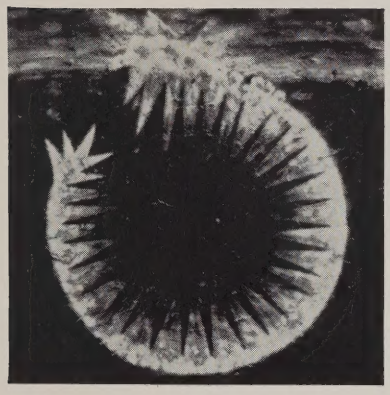

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130 RINALDI, Antonio (1816-75). *Woman with a Parasol.* Oil on canvas. 80.0 x 61.5 cm. *N93.55.1. Venice, Italy. Oct. 15, '91.

Italian, 20th Century

131 PREYDE, G.J. *De Macrocasmi Fabrica.* Oil on canvas. 60.0 x 60.0 cm. Signed lower left. *N93.68.3. Hengelo, The Netherlands. Oct. 13, '92.

Ukrainian, 20th Century

132 SNIHUROWYCZ, Taras Yuriy (b. 1918). *Our Lady of the Sign,* 1989. Acrylic on copper on panel. 52.0 x 43.0 cm. *N93.40.1. Quebec, Canada. Sep. 30, '92.

Photographs

American, 19th Century

133 CANNON, Marsena. *Brigham Young,* 1850. Daguerreotype. 7.0 x 8.3 cm. Vertical scratch on the face to the left of his left eye. Reproduced in Nelson B. Wadsworth, *Through Camera Eyes* (Provo: Brigham Young University Press), p. 45; Douglas F. Tobler and Nelson B. Wadsworth, *The History of the Mormons in Photographs and Text: 1830 to Present* (New York: St. Martin's Press, 1989), p. 10. Taken on or about December 12, 1850. Sixth-plate daguerreotype. *N93.49.1 Salt Lake City, UT. Jan. 1, '80.

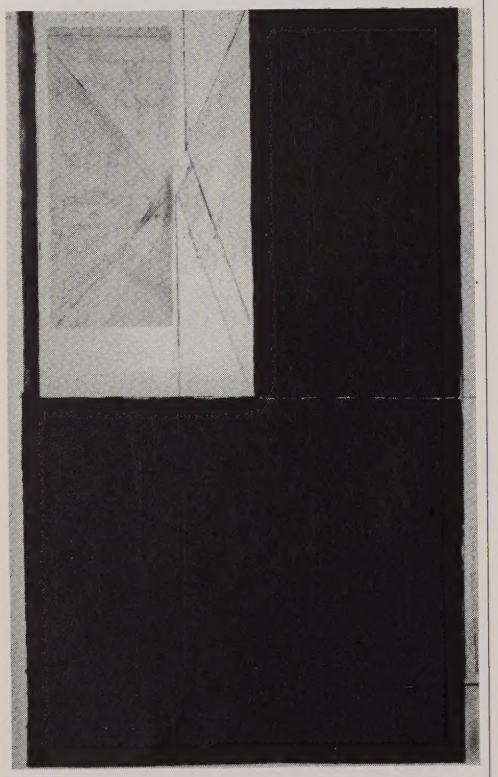
134 CANNON, Marsena. *Groundbreaking for Salt Lake Temple,* 1853. Daguerreotype. 8.3 x 10.8 cm. Taken on February 14, 1853. A similar but not identical daguerreotype reproduced in Nelson B. Wadsworth, *Through Camera Eyes* (Provo: Brigham Young University Press, 1975) p. 47; Douglas F. Tobler and Nelson B. Wadsworth, *The History of the Mormons in Photographs and Text: 1830 to the Present* (New York: St. Martin's Press, 1989), pp. 208-209. A quarter-plate daguerreotype. *N93.49.2. Salt Lake City, UT. Jan. 1, '80.

Prints, Drawings

American, 20th Century

135 DIEBENKORN, Richard (b. 1922). *Blue*, 1983. Woodblock. Edition no.: 21/200. *N93.46.1. Santa Monica, CA. Dec. 10, '92.

136 HARING, Keith (1958-90). *Untitled (Pop Shop Series, "Brown Set")*, 1989. Silkscreen. 34.2 x 41.2 cm. *N93.42.1. New York, NY. Jan. 14, '93.



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Sculpture

English, 20th Century

137 HOCKNEY, David (b. 1937). *View of Hotel Well #3*, 1985. Lithograph. 121.9 x 76.2 cm. Edition no.: 39/80. *N93.46.2. Santa Monica, CA. Dec. 10, '92.

137

American, 19th Century

138 HOSMER, Harriet Goodhue (1830-1908). *Clasped Hands of Elizabeth and Robert Browning*, 1853. Bronze. 7.6 x 10.2 x 20.3 cm. Inscribed on back of the wrists. *N93.48.1. Chicago, IL. Jan. 1, '71.

Canadian, 20th Century

139 ARLUK, George (b. 1949). *Bear with Two Seals*, 1986. Soapstone. Ht. 76.0 cm. A bear holding two seals between his paws. N93.41.4. Westmount, Canada. Oct. 3, '92.

140 ARLUK, George (b. 1949). *Inuit*, 1986. Soapstone. Ht. 76.0 cm. Recorded under inventory no. 4217. Depicting a standing figure of an Inuit wearing a parka with his head covered by a fur trimmed hood. N93.41.3. Westmount, Canada. Oct. 3, '92.

141 BELANGER, Gerard. *Duo*. Granite. 45.0 x 30.0 x 15.0 cm. Signed by hand on one the legs near base: G. Belanger. Edition no. : 5/8. *N93.37.1. Vancouver, Canada. Sep. 11, '92.

141

138

French, 16th Century

142 *Choir Stall Misericord*, 1573. Wood. Originally part of a set of 82 pieces fixed under the seats of the choir stalls. *N93.73.1. Quaedypre, France. Jan. 15, '92.

French, 17th Century

143 COYSEVOX, Antoine (1640-1720). *Woman on Winged Horse*. Bronze. 60.0 x 65.0 cm. Inscribed "Coysevox" and "17" (1917?) on base. *N93.71.2. Madrid, Spain. Jun. 15, '92.

German, 15th Century

144 Unknown. *St. Joseph of Arimathea*. Sandstone. Ht. 100.0 cm. *N93.81.2. Bad Muenstereifel-Mahlberg, Germany. Nov. 24, '91.

145 Unknown. *St. Nicodemus*. Sandstone. Ht. 100.0 cm. *N93.81.1. Bad Muenstereifel-Mahlberg, Germany. Nov. 24, '91.

Italian, 16th Century

146 Unknown. *Male head*. Marble. 50.0 x 30.0 cm. In low relief. Two similar heads were also stolen, differing only in the angle from which the head is seen. Profile bust of a bearded man with short curly hair, and a long wavy beard. The marble streaked and with some cracks. *N93.53.1. Rome, Italy. Nov. 5, '89.

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Decorative Arts

Clocks, Timepieces, Watches

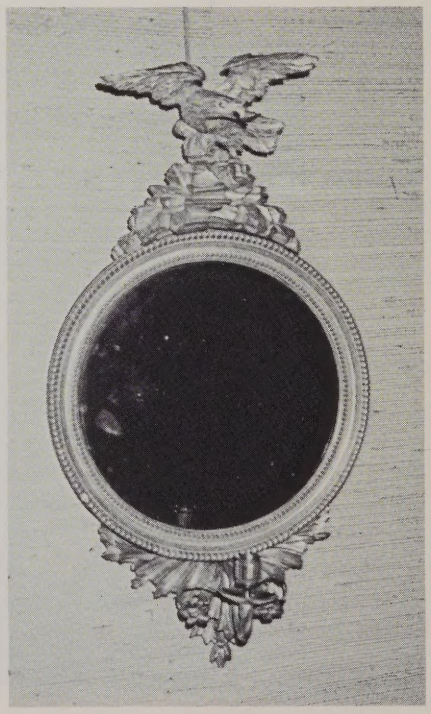
Russian, 18th Century

147 Mantel clock. Black-veined blue malachite and 20.0 x 30.0 cm. bronze. *N93.71.3. Madrid, Spain. Jun. 15, '92.

Furniture, Accessories

English, 19th Century

148 Pair of girandole mirrors, 1810. Gilded wood and glass. Ht. 61.0 cm. Both or one bears the label of an Irish gilder on verso. *N93.85.1. New York, NY. Jan. 19, '93.



148

Glass

American, 19th Century

149 TIFFANY, Louis Comfort (1848-1933).Window. Stained glass. 96.5 x 121.9 cm. In three parts. *N93.9.1. Boston, MA. Dec. 3, '92. *Reward.*

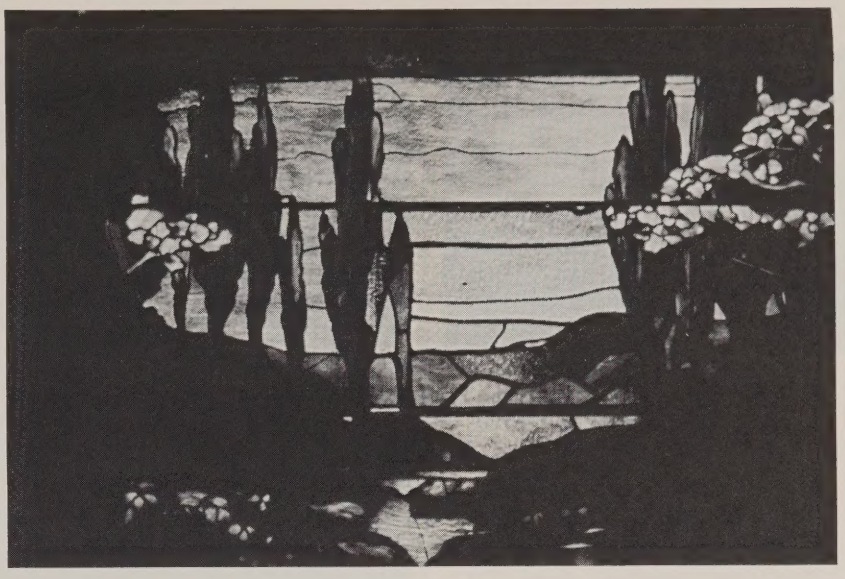
American, 20th Century

150 Tiffany Studios.Window, 1907. Stained glass. 182.1 x 121.9 cm. Signed: Tiffany Studios, NY. *N93.34.1. Pittsburgh, PA. Dec. 2, '92.

151 Unknown.Window, 1912. Stained glass. 170.2 x 78.7 cm. *N93.35.1. Pittsburgh, PA. Dec. 4, '92.

French, 19th Century

152 THOMTRE.Compote, 1820. Glass and bronze. Diam. 28.5 Ht. 61.5 cm. Charles X period. *N93.71.1. Madrid, Spain. Jun. 15, '92.



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Icons

Greek, Century Unknown

153 Unknown. *Christ Blessing.* Tempera on canvas. *N93.76.2. Kalogria, Greece. Sep. 6, '91.

154 Unknown. *Christ Holding the Head of St. John the Baptist.* Tempera on canvas. *N93.76.3. Kalogria, Greece. Sep. 6, '91.

155 Unknown. *Virgin and Child.* Tempera on canvas. *N93.76.1. Kalogria, Greece. Sep. 6, '91.

Russian, 19th Century

156 Unknown. *Icon Diptych with Life of Christ.* Wood and copper. 29.0 x 29.5 cm. Seven scenes depicting the Life of Christ ending with the Last Judgment. Cover with text surrounded by ornamented frame. *N93.65.2. 's-Gravenhage, The Netherlands. Dec. 23, '92.

157 Unknown. *St. Nicholas of Myra*, 1891. Gilded and polychromed metal over. Tempera on panel. *N93.65.3. 's-Gravenhage, The Netherlands. Dec. 23, '92.

Jewelry

Swiss, 19th Century

158 Brooch, 1900. Platinum, gold, pearls, and diamonds. *N93.82.1. Geneva, Switzerland. Mar. 18, '92.

Liturgical Objects

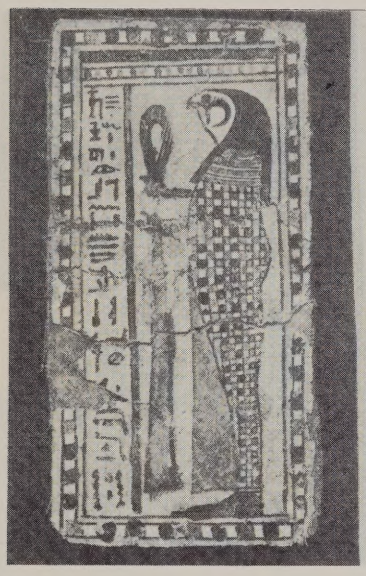
French, 19th Century

159 Ciborium, 1882. Silver gilt, pearls and gems. Diam. 17.0 Ht. 30.0 cm. Dated under the base: PH-MDCCCLXXXII. Inscribed under base: FROMENT MEURICE. *N93.72.1. Paris, France. Jul. 1, '92.

Antiquities

Italian, 15th Century

160 Unknown. Baptismal font, 1469. Marble. Diam. 52.0 Ht. 94.0 cm. Inscribed around the basin: "Hoc Vasi Fieri Fecit Rector Huius Ecclesie Sumptibus Propiis AN. D 1469." Consisting of a basin with a moulded edge above a pedestal with carved rings ending in a flattened urn form and flaring foot on a square base. *N93.60.3. Bagno a Ripoli, Italy. Oct. 1, '91.



161

Miscellaneous Articles

Egyptian, Century Unknown

161 Sarcophagus Shroud of Qebhsennuf. Linen. 15.2 x 7.6 cm. *N93.69.27. Santa Cruz, CA. Sep. 6, '91.

Sculpture

Egyptian, 13th Century, BC

162 *Pataek*, 1200. Basalt. Ht. 9.2 cm. *N93.69.25. Santa Cruz, CA. Sep. 6, '91.

Egyptian, 14th Century, BC

163 *Male figure*. Polychromed wood. Ht. 21.4 cm. May date to the XIX Dynasty. *N93.69.21. Santa Cruz, CA. Sep. 6, '91.

Egyptian, 24th Century, BC

164 *Relief Fragment*. Limestone. 29.2 x 16.1 cm. Late Old Kingdom. Rectangular fragment with figure wearing wig with vertical rows, collar and triangular, pointed kilt; holding a wand(?) in his far hand; with remains of a K3 (?) sign above his head. *N93.69.30. Santa Cruz, CA. Sep. 6, '91.

165

Egyptian, 7th Century, BC

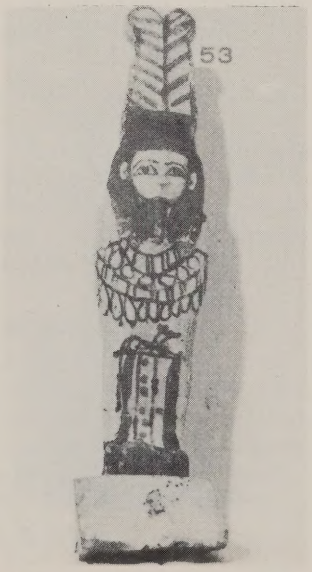
165 *Mummy Mask*. Polychromed wood. 30.5 x 31.1 cm. Late Period. *N93.69.37. Santa Cruz, CA. Sep. 6, '91.

166 *Scribe, Seated Cross-Legged*. Granite? Ht. 5.1 cm. May date to the XXVI Dynasty. Depicting a scribe with a papyrus scroll rolled out on his lap; sitting on a square base and wearing a bag wig. *N93.69.24. Santa Cruz, CA. Sep. 6, '91.

Egyptian, Century Unknown

167 *Falcon*. Polychromed wood. 15.6 x 3.9 cm. Depicted crouching with talons in front of the body; with white face, colored body with detailing in black on the plumes, face and neck. *N93.69.31. Santa Cruz, CA. Sep. 6, '91.

168 *Ptah Seeker*. Polychromed wood. Ht. 41.9 cm. Showing a figure wrapped in a long cloak with a picture of Anubis on his shrine on his body; wearing a plumed headdress, decorated collar, wig and beard; on a square base. *N93.69.46. Santa Cruz, CA. Sep. 6, '91.



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169 *Servant Girl.* Polychromed wood. Ht. 33.7 cm. Statuette. Depicting a standing girl wearing a close-fitting long, white skirt and a long black wig; with facial details in black; with left arm and feet missing. *N93.69.45. Santa Cruz, CA. Sep. 6, '91.

Hellenistic, 1st Century, BC

170 *Stele.* Marble. 32.5 x 40.0 x 7.0 cm. *N93.64.1. Ephesus, Turkey. Nov. 14, '92.

Roman, 1st Century

171 *Venus.* Marble. Ht. 31.8 cm. Left arm broken below the shoulder; the statuette on a base. *N93.69.19. Santa Cruz, CA. Sep. 6, '91.

Roman, 2nd Century

172 *Bull.* Bronze. 6.4 x 5.1 cm. *N93.69.34. Santa Cruz, CA. Sep. 6, '91.

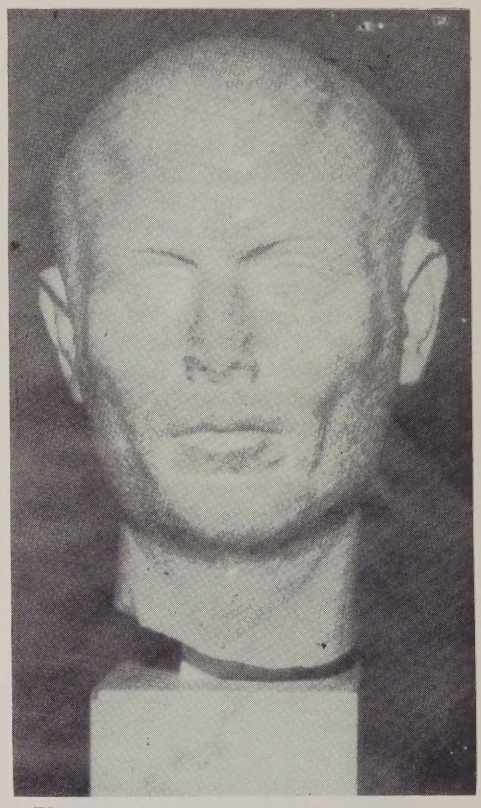
Roman, 3rd Century

173 *Head of a Man.* Marble. Diam. 18.0 Ht. 28.0 cm. Recorded in the Archaeological Register under no. 21-535. Slight damage to nose and left ear. *N93.78.1. Sabratah, Libya. Apr. 2, '92.

Roman, Century Unknown

174 *Head of a Child.* Marble. Diam. 20.0 Ht. 41.0 cm. *N93.78.2. Sabratah, Libya. Apr. 2, '92.

175 *Tomb stele.* Marble. 84.0 x 38.0 x 14.0 cm. Upper portion and right side broken as far as the base. Face and hand areas damaged as well. With three figures, including a seated figure of a woman in an armchair, holding her robe or chiton with her left hand, her head slightly tilted to the right, a small girl standing behind the chair, and on the right a standing figure of a small boy wearing a chiton over his right arm (arm missing). N93.63.2. Eskihisar, Turkey. Jul. 27, '92.



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176 Unknown. *Fragment of a standing female figure*. Marble. 97.0 x 41.0 x 28.0 cm. *N93.62.2. Ephesus, Turkey. Jun. 20, '92.

177 Unknown. *Mask*. Marble. 27.0 x 47.0 x 43.0 cm. *N93.63.1. Eskihisar, Turkey. Jul. 27, '92.

178 Unknown. *Torso*. Marble. 56.0 x 46.0 x 27.0 cm. *N93.62.1. Ephesus, Turkey. Jun. 20, '92.

Ceramics, Pottery, Porcelain

Century Unknown

179 *Head*. Terracotta. Ht. 5.4 cm. Stylized head with raised clay lines denoting eyebrows eyes, nose and mouth; neck broken diagonally from right to left. *N93.69.43. Santa Cruz, CA. Sep. 6, '91.

Egyptian, 2nd Century, BC

180 Oil Lamps (Two). Terracotta. From a total of six lamps; six round and six oval-shaped. One lamp of round-type with a relief of a horse on the top surrounded by palmette motif; the other of oval-type with a relief of an ibis. *N93.69.3. Santa Cruz, CA. Sep. 6, '91.

Egyptian, 7th Century, BC

181 *Thoth*. Faience. Ht. 4.8 cm. Saite. In the form of an ibis-headed striding male figure, in blue faience, wearing the sidelock of a royal prince and a ribbed skirt. *N93.69.32. Santa Cruz, CA. Sep. 6, '91.

Greek, 13th Century, BC

182 *Cow Figurine*, CA. 1200 B.C. Terracotta. 15.2 x 10.1 cm. With short legs and cylindrical body; rear leg broken and repaired. *N93.69.41. Santa Cruz, CA. Sep. 6, '91.

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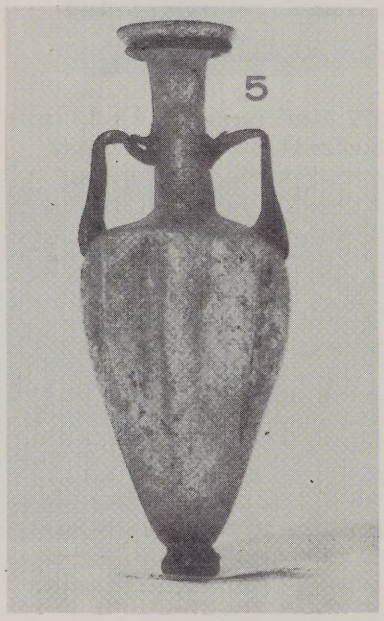

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Greek, 3rd Century B.C.

183 *Mask of Dionysos*, CA. 200 B.C. Terracotta. Ht. 11.2 cm. Cracked and repaired; with circular perforations. *N93.69.40. Santa Cruz, CA. Sep. 6, '91.

Iraqi, 23rd Century, BC

184 Rattle, CA. 2200 B.C. Clay. Amorite. In the shape of a pear with circular perforations. *N93.69.39. Santa Cruz, CA. Sep. 6, '91.

Roman, 1st Century

185 Urn with Two Handles. Terracotta. 12.5 x 21.0 cm. *N93.69.42. Santa Cruz, CA. Sep. 6, '91.

Glass

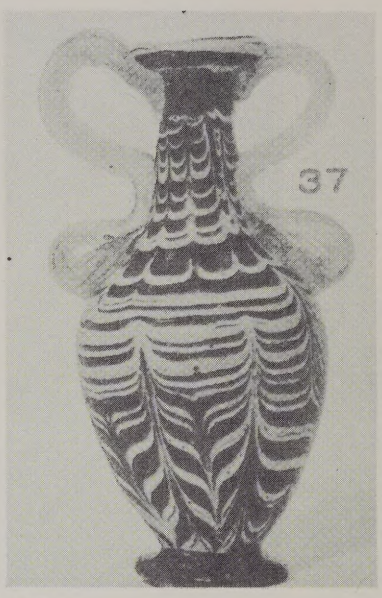
Roman, 1st Century

186 Amphora. Glass. Ht. 20.3 cm. Blue amphora with ribbed body, two handles and a blue band at the rim. *N93.69.5. Santa Cruz, CA. Sep. 6, '91.

187 Amphora. Glass. Ht. 11.1 cm. Phoenician vessel with splayed base, lipped rim and adorned with two swirled handles; the entire body decorated with swirled patterning. *N93.69.35. Santa Cruz, CA. Sep. 6, '91.

188 Amphora with Four Handles. Glass. Ht. 8.9 cm. With globular body, short neck and two lips on the rim resting on a short base; traces of iridescence. *N93.69.14. Santa Cruz, CA. Sep. 6, '91.

189 Beaker. Glass. Ht. 11.8 cm. Iridescent glass of cylindrical shape with a flared lip. *N93.69.9. Santa Cruz, CA. Sep. 6, '91.



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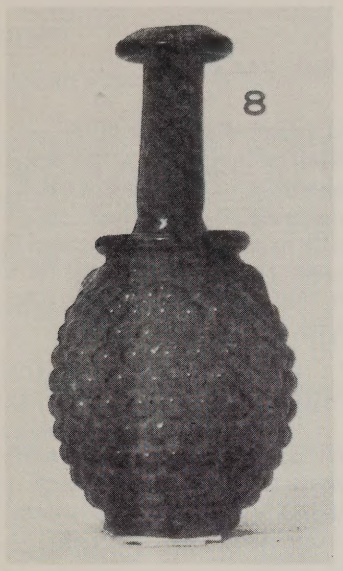

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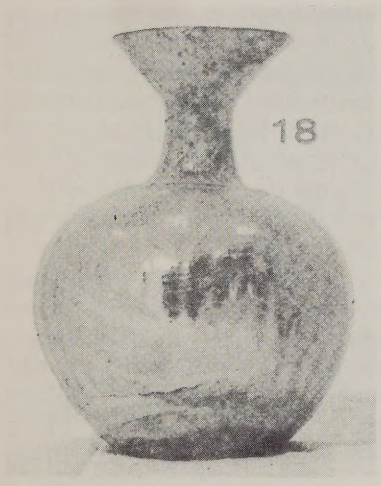

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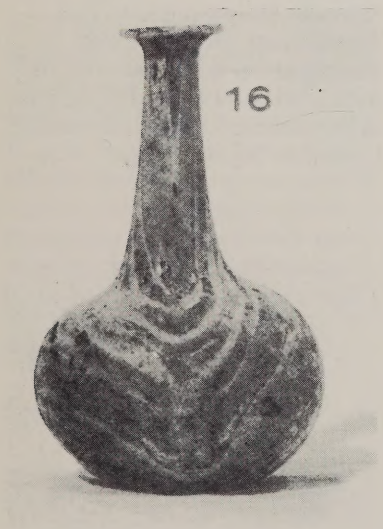

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190 Bottle. Glass. Ht. 11.4 cm. Amber glass bottle with body in shape of a pineapple with long neck and flared rim. *N93.69.8. Santa Cruz, CA. Sep. 6, '91.

191 Bottle. Glass. Ht. 13.3 cm. Blown, with ribbing on the body and a broad, flared rim; traces of iridescence. *N93.69.18. Santa Cruz, CA. Sep. 6, '91.

192 Bottle with Swirled Decoration. Glass. Ht. 7.9 cm. With globular bottom, elongated neck with lipped rim; with swirled patterning in white. *N93.69.16. Santa Cruz, CA. Sep. 6, '91.

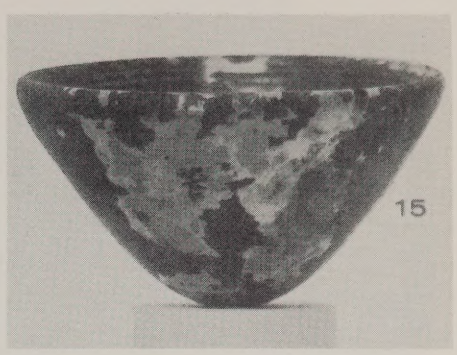
193 Bowl. Glass. Ht. 13.0 cm. Iridescent aquamarine colored glass bowl with a ribbed body. *N93.69.10. Santa Cruz, CA. Sep. 6, '91.

194 Bowl. Glass. Ht. 7.0 cm. Parabolic shape, with traces of iridescence. *N93.69.15. Santa Cruz, CA. Sep. 6, '91.

195 Flask. Glass. Ht. 12.1 cm. Two handeled amber bottle with an ovoid body. *N93.69.6. Santa Cruz, CA. Sep. 6, '91.

196 Flask. Glass. Ht. 7.0 cm. Aquamarine, with large flat base, elongated neck with narrow lipped rim; traces of iridescence on the body of the flask. *N93.69.13. Santa Cruz, CA. Sep. 6, '91.

197 Jug. Glass. Ht. 8.9 cm. A Sidonian blue jug with handle folded twice forming a curvilinear patter; ribbed "x"-pattern around the middle. *N93.69.11. Santa Cruz, CA. Sep. 6, '91.



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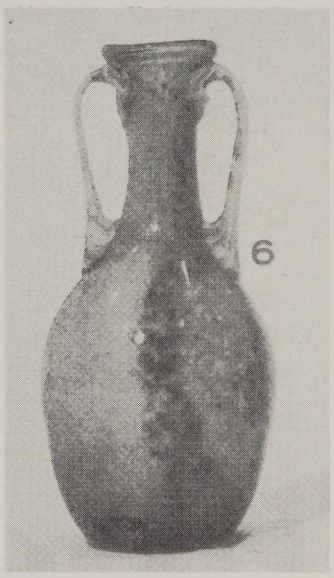

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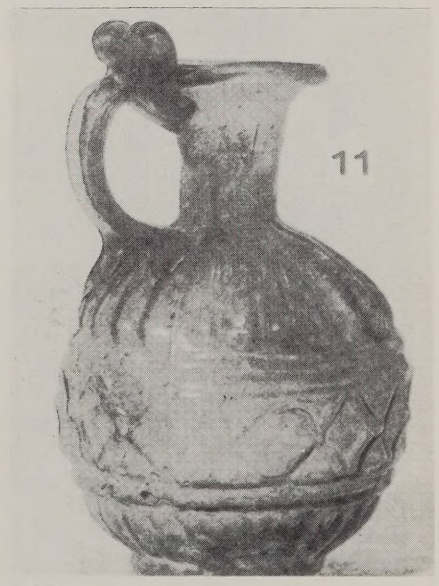

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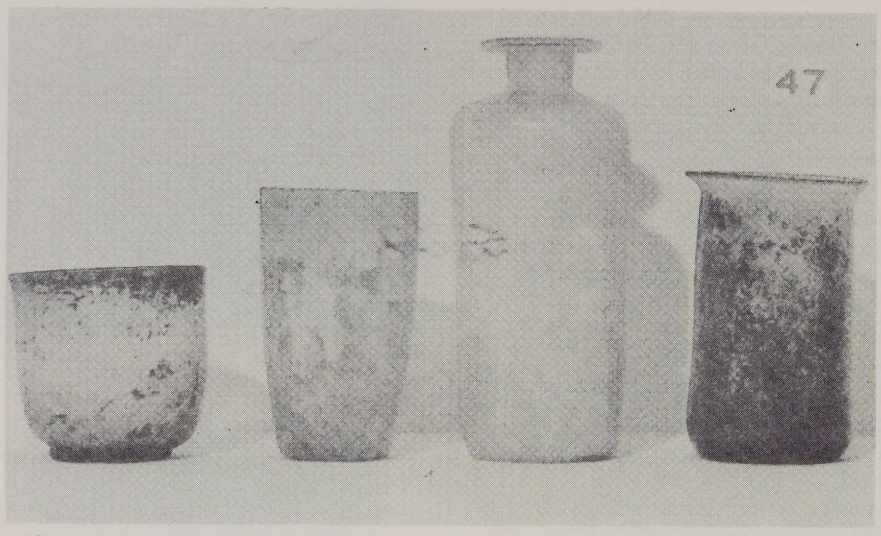


198

Roman, 3rd Century

198 Vessels (4). Glass. Four vessels of blown glass; the first measuring 10.1 cm.; the second, measuring 10.8 cm.; the third, a bottle measuring 15.8 cm.; and the fourth, a beaker measuring 7.4 cm. *N93.69.44. Santa Cruz, CA. Sep. 6, '91.

Roman, 4th Century

199 Plate. Glass. Diam. 29.0 cm. Blown, with splayed base and banded lip; traces of iridescence. *N93.69.17. Santa Cruz, CA. Sep. 6, '91.

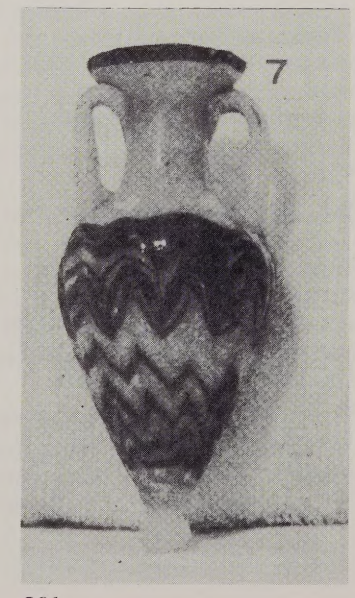
Roman/Byzantine, 1st Century

200 Amphora. Glass. Ht. 12.7 cm. Phoenician amphora composed of blue and yellow glass canes circled around vessel and brushed into semi-circular rows on body. *N93.69.4. Santa Cruz, CA. Sep. 6, '91.

201 Amphora. Glass. Ht. 10.2 cm. Phoenician glass amphora with purple and white caning applied on body and swept into a zig-zag pattern. *N93.69.7. Santa Cruz, CA. Sep. 6, '91.

202 Jug. Glass. Ht. 7.0 cm. Sidonian purple jug with two handles and decorated with ribbing at top and bottom of jug with a horizontal band of designs in the middle. *N93.69.12. Santa Cruz, CA. Sep. 6, '91.

200



201

Jewelry

Egyptian, Century Unknown

203 Pectoral Pendant. 7.6 x 8.2 cm. *N93.69.26. Santa Cruz, CA. Sep. 6, '91.

Metals

Roman, 1st Century

204 Pendant of Bearded Male Head. Bronze. 8.9 x 8.6 cm. May be pierced for suspension. *N93.69.33. Santa Cruz, CA. Sep. 6, '91.

Objects of Art

Egyptian, 11th Century, BC

205 Ushabti. Faience. Ht. 11.6 cm. XXI Dynasty (Late Period) blue faience statuette with column of inscription in black. *N93.69.20. Santa Cruz, CA. Sep. 6, '91.

Egyptian, 14th Century, BC

206 Ushabti. Polychromed wood. Ht. 17.5 cm. *N93.69.28. Santa Cruz, CA. Sep. 6, '91.

Egyptian, 27th Century, BC

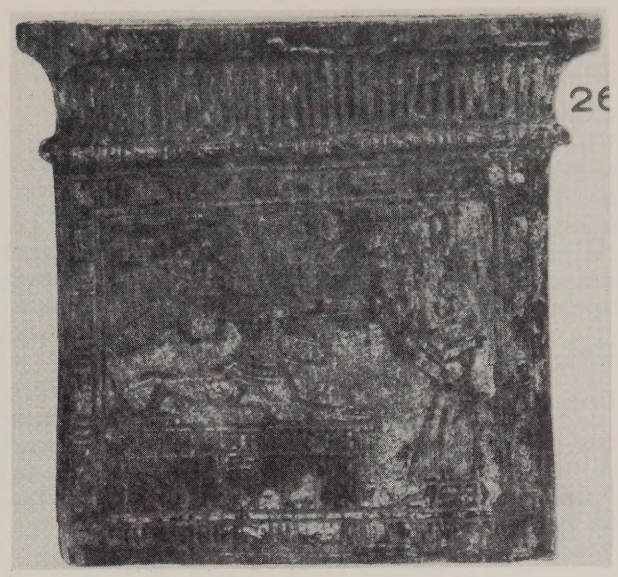
207 Brecchia Jar. Marble. Ht. 8.9 cm. *N93.69.29. Santa Cruz, CA. Sep. 6, '91.

Egyptian, 5th Century, BC

208 Ushabti Figurines. Faience. Ht. 18.4 cm. Inscribed in hieroglyphs. Eleven faience blue-green ushabti figurines each with agricultural implements held in crossed arms; wearing cloak that envelops the body, long lappet wig and beard. *N93.69.1. Santa Cruz, CA. Sep. 6, '91.

Egyptian, 7th Century, BC

209 Amulet of a Baboon. Stone. Ht. 3.8 cm. Late Period, depicting a seated baboon grasping a stylized lotus blossom; on a square plinth base. *N93.69.23. Santa Cruz, CA. Sep. 6, '91.



203

204

207

210 Ushabti. Faience. Ht. 11.2 cm. One of 21 faience ushabti figurines. Inscribed with 3 lines of hieroglyphs. Representing a cloaked figurine carrying agricultural implements in his crossed hands; wearing a long beard and lappet wig. *N93.69.2. Santa Cruz, CA. Sep. 6, '91.

Roman, 1st Century

211 Panel with Inscription. Marble. 24.8 x 33.7 cm. With five lines of Greek inscription. *N93.69.36. Santa Cruz, CA. Sep. 6, '91.

Books, Documents, Manuscripts

Egyptian, 16th Century, BC

212 Papyri. Painted papyrus mounted on board. New Kingdom. Depicting a chapter from the Book of the Dead. Fragments with painted figures of a sparrow on the bottom left corner, and a cow in the upper left; with a figure of a seated woman in the middle; a boat in the upper right corner and a standing sarcophagus to the center right. *N93.69.38. Santa Cruz, CA. Sep. 6, '91.

213

Asian Art

Ceramics

Chinese, 19th Century

213 Vase. Porcelain. Ht. 140.0 cm. Of baluster form; the neck decorated with trees and fish in relief; the body with square reserves decorated with flowers above similar panels with landscape, some with pavilions with several figures, the remainder of the body birds, flowers, trees, and other animal and foliate forms. Predominant color is blue. *N93.74.2. Brussels, Belgium. Jun. 28, '92.

Objects of Art

Chinese, 19th Century

214 Smoking pots, 1840. Mahogany, mother-of-pearl, and silver. *N93.61.1. Boston, MA. Dec. 21, '92. *Reward.*

Tapestries, Textiles

Chinese, 19th Century

215 Forbidden Stitch. Silk embroidery. 114.3 x 76.2 cm. *N93.47.1. Cliffside Park, NJ. Sep. 24, '92.

Indonesian, Century Unknown

216 Country scene. Textile, agates, jade, and white. 100.0 x 240.0 cm. *N93.74.3. Brussels, Belgium. Jun. 28, '92.

Miscellaneous

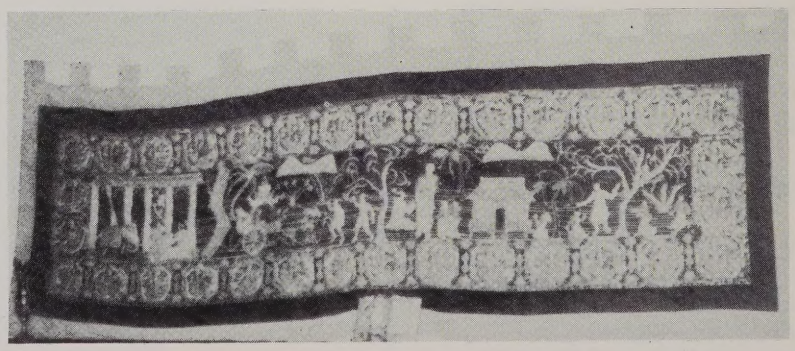
Miscellaneous Articles

Greek, Century Unknown

217 Unknown.Relief. Stone. 41.0 x 31.0 cm. Part of a tombstone. In the form of two spirals turning in opposite directions. *N93.77.1. Kalapodi, Greece. Jul. 9, '92.

214

215



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With this resource, ALR offers an Art Theft Search Service, designed for buyers to determine if a potential purchase is registered as stolen ($50 fee per search). Call Anna Kisluk at (212) 879-1780 to initiate a search.

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